

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Concert Choir

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ROBERT COOPER, conductor

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FRIDAY, MARCH 27, 1987

8:00 pm

Walter Hall

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## PROGRAMME

Christ lag in Todesbanden  
Cantata, BWV. 4

JOHANN SEBASTIAN BACH

Sinfonia  
Versus I Tutti  
Versus II Soprano & Alto  
Versus III Tenor  
Versus IV Tutti  
Versus V Bass  
Versus VI Soprano & Tenor  
Versus VII Chorale

Geoff Nuttall, violin; Ross Daly, Julian Fisher, viola  
Katalin Decsenyi, cello; Jessica Monk, bass

Kyrie

PAUL PATTERSON

Chichester Psalms

LEONARD BERNSTEIN

I. Psalm 108 (Vs. 2), Psalm 100  
II. Psalm 23, Psalm 2 (Vs. 1-4)  
III. Psalm 131, Psalm 133 (Vs. 1)

Peter Krochak, countertenor  
Chia-Chien Chou, piano  
Lori Gemmell, harp

INTERMISSION

Gloria DANNY FRIEDMAN

Sharon Fragments JOHN BECKWITH  
(from the published writings of David Willson)

Night Music DEREK HOLMAN

- I. The Witches' Charm (Ben Jonson)
- II. Lullabye (Beaumont and Fletcher)
- III. What Hath Night to do with Sleep  
(Milton, from Comus)

Free as the Wind LEO MARCHILDON

- I. The Song my Paddle Sings (Pauline Johnston)
- II. Canadian Ski Song (Arthur S. Bourinot)
- III. High Flight (John Gillespie Magee, Jr.)

Linda Caisley, flute

Traditional Songs JOHN RUTTER

- O Waly, Waly
- British Grenadier
- Golden Slumbers
- Dashing Away with the Smoothing Iron

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ROBERT COOPER received a Master of Music degree in choral conducting from the University of Western Ontario, where he conducted the Faculty of Music Concert Choir. He was a recipient of the Leslie Bell Scholarship for Choral Conducting and a Canada Council grant which enabled him to continue his studies in West Germany, under Helmuth Rilling. He also worked with Robert Shaw and Robert Page in the United States.

Mr. Cooper has enjoyed a distinguished career in the field of choral music. In addition to teaching and conducting at the University of Toronto, he is music director of the Toronto Mendelssohn Youth Choir and the Opera in Concert Chorus. As a conductor and clinician, he has worked extensively with many choral organizations and youth choirs throughout Canada. Mr. Cooper was one of the major organizers of KAGGIK '85, the five-day conference held in Toronto for 400 young singers from across the country; the conference culminated with the critically acclaimed Canadian premiere of Andrew Lloyd Webber's Requiem, a performance which featured the Faculty of Music's Concert Choir and Symphony Orchestra. Last spring, he conducted the 1986 B.C. Chorifest for the opening of Expo '86.

In addition to his conducting duties, Robert Cooper is Executive Producer of CBC Radio Music's "Choral Concert" and "Saturday Afternoon at the Opera."

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Christ lag in Todesbanden  
Cantata BWV 4

J.S. Bach

Versus I

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen frölich sein,  
Gott loben und ihm dankbar sein  
Und singen Hallelujah,  
Hallelujah!

Christ lay in bonds of death  
sacrificed for our sins,  
He is again arisen  
and has brought life to us;  
therefore we shall be joyful,  
praise God and be thankful to him  
and sing hallelujah,  
Hallelujah!

Versus II

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Hallelujah!

No man could conquer death  
among all mortal children,  
our sin has caused all this,  
no innocence was to be found.  
Hence came death so suddenly  
and took power over us,  
kept us imprisoned in his realm.  
Hallelujah!

Versus III

Jesus Christus, Gottes Sohn  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibt nichts denn Tod's Gestalt,  
Den Stachel hat er verloren.  
Hallelujah!

Jesus Christ, Son of God,  
has come in our stead  
and has done away with sin,  
thereby from death has taken  
all its rights and its power,  
hence nothing remains but death's image,  
death has lost its sting.  
Hallelujah!

Versus IV

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben (da) behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern frass,  
Ein Spott aus dem Tod ist worden,  
Hallelujah!

It was a strange war,  
when death and life were struggling,  
life retained the victory,  
it has swallowed up death.  
The scripture has proclaimed this,  
how one death devoured another,  
death has become a mockery.  
Hallelujah!

#### Versus V

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heisser Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden.  
Hallelujah!

#### Versus VI

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen lässt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht is verschwunden.  
Hallelujah!

#### Versus VII

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort der Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.  
Hallelujah!

Here is the true Easter Lamb,  
that God has offered us,  
which high on the tree of the cross  
is roasted in burning love;  
its blood marks our door,  
Faith holds this up to death,  
the strangler can no longer harm us.  
Hallelujah!

The high feast thus we celebrate  
with joyous heart and rapture,  
the Lord lets it appear for us,  
He is himself the sun;  
who through the splendor of his grace  
wholly illumines our hearts,  
the night of sin has vanished.  
Hallelujah!

We eat and live well  
on the true Passover bread,  
the old leaven shall not exist  
beside the word of grace,  
Christ will be the food  
and feed the soul alone,  
faith will live on no other.  
Hallelujah!



## NOTES

### Christ lag in Todesbanden Cantata, BWV. 4

JOHANN SEBASTIAN BACH

Bach composed nearly 300 church cantatas, and of the more than 200 that have come down to us, the 4th is among the most distinctive and beautiful.

CANTATA 4 is based on Luther's seven-verse hymn "Christ lag in Todesbanden" (Christ lay in Death's bonds), using the 1542 tune proper to those words. Bach introduced his cantata on Easter Day, 1724 at Leipzig, but its single tonality (E minor throughout) and other strictures more characteristic of Bach's 17th-century predecessors suggest an earlier composition date - possibly 1707, when the 22-year old Bach spent a year at Muhlhausen, but certainly no later than his Weimar years, 1708-17. The wonder of the music is that, within the limitations of the old forms, it achieves an unprecedented freedom and richness of dramatic utterance.

The opening 14-bar Sinfonia, which evokes the gloom of the Sepulchre, is based on part of the hymn tune - the canto fermo - and each of the ensuing seven verses repeats the entire canto. Yet Bach's genius discovers a wonderland of transformation and variety in those repetitions.

### Chichester Psalms

LEONARD BERNSTEIN

Religious questioning stimulated Bernstein's first and third symphonies, the Jeremiah and the Kaddish respectively, and the Chichester Psalms can be seen as a companion-piece to the latter. It was composed in 1965 in response to a commission by the Dean of Chichester to provide a new choral work for the Southern Cathedrals Festival. Like the Kaddish Symphony, Chichester Psalms is a setting of Hebrew texts, but conveying a mood of serenity and innocence in place of the anguish and despair of the symphony. Bernstein has written humourously, yet quite seriously, about his turning away from the atonality of the symphony to a more traditional style:

These psalms are a simple and modest affair,  
Tonal and tuneful and somewhat square,  
Certain to sicken a stout John Cager  
With its toncs and triads in E-flat Major.

Chichester Psalms begins with a chorale based on Verse 2 of Psalm 108, which leads into a dance-like setting of the joyful Psalm 100. This first movement ends with a return to the opening promise to 'rouse the dawn.' The more elaborate second movement opens with the complete Psalm 23, a melody for the boy soloist with harp accompaniment, suggesting David the young shepherd, then taken up by the chorus. This is interrupted by a choral setting of Psalm 2 ("Why do the nations rage?"), which eventually fades away to be replaced by a recapitulation of Psalm 23, though the element of violence remains in the background.

A meditation for strings introduces the third and final movement, a setting of Psalm 131, which leads into the first verse of Psalm 133 expressed through the chorale from the first movement. A solo trumpet recalls the first phrase of the chorale as the work reaches its close of a unison Amen, an affirmation of total peace.

Notes supplied by Robert Cooper

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# TEXTS AND TRANSLATIONS

## Chichester Psalms

Leonard Bernstein

Psalms 108, verse 2

Urah, hanevel, v'chinor!  
A-irah shahar!

Psalms 100, entire

Hariu l'Adonai kol haarets.  
Iv'du et Adonai b'simcha.  
Bo-u l'fanav bir'ninah.  
D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anahnu.  
Amo v'tson mar'ito.  
Bo-u sh'arav b'todah,  
Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam has'do,  
V'ad dor vador emunato.

Psalms 23, entire

Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.  
Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Heimah y'nahamuni.

Ta'aroch l'fanai shulchan.  
Neged tsor'rai;  
Dishanta vashemen roshi  
Cosi r'vayah.

Ach tov vahesed  
Yird'funi kol y'mei hayai,  
V'shav'ti b'veit Adonai  
L'orech yamin.

I

Awake, psaltery and harp!  
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing.  
Know ye that the Lord, He is God.  
It is He that hath made us, and not we ourselves.  
We are His people and the sheep of His pasture.  
Enter into His gates with thanksgiving,  
And into His courts with praise,  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting,  
And His truth endureth to all generations.

II

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.  
Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.

Thou preparest a table before me.  
In the presence of mine enemies;  
Thou annointest my head with oil,  
My cup runneth over.

Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

**Psalm 2, verses 1-4**

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad,  
Al Adonai v'al m'shiho.  
M'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

**III**

**Psalm 131, entire**

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimeni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

**Psalm 133, verse 1**

Hineh mah tov,  
Umah nayim,  
Shevet ahim  
Gam yahad.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

UNIVERSITY OF TORONTO CONCERT CHOIR

SOPRANO

Gilda Di Cola  
Guelph, Ontario  
Rayanne Dupuis  
Sudbury, Ontario  
Laurie Farrow  
Oakville, Ontario  
Jane Loewen  
Toronto, Ontario  
Susan Shantora  
Scarborough, Ontario  
Cathy Simpson  
Toronto, Ontario  
Jane Thomson  
Oakville, Ontario  
Shelagh Tyreman  
Calgary, Alberta  
Vikki Whaley  
Toronto, Ontario

TENOR

Gregory Carpenter  
Oakville, Ontario  
Mervin Fick  
Eganville, Ontario  
James Pinhorn  
St. John's, Newfoundland  
Mark Rutledge  
Hamilton, Ontario

PIANIST

Chia-Chien Chou  
Toronto, Ontario

ALTO

Krista Attwell  
Orillia, Ontario  
Lesley Findlay  
Vancouver, British Columbia  
Marta McCarthy  
King City, Ontario  
Carol McFarlane  
Toronto, Ontario  
Shauna Powers  
Regina, Saskatchewan  
Laura Schatz  
Toronto, Ontario  
Christine Slevan  
Scarborough, Ontario  
Nancy Taylor  
Toronto, Ontario

BASS

David Bertram \*  
Thornhill, Ontario  
Danny Friedman  
Toronto, Ontario  
Albert Fung  
Toronto, Ontario  
Mike Gibson  
Toronto, Ontario  
Chris Gruenwald  
Toronto, Ontario  
Leo Marchildon  
Willowdale, Ontario  
Mark Ruhnke  
Agincourt, Ontario  
Mike Thomas  
Scarborough, Ontario

\* Manager

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- |          |   |                               |
|----------|---|-------------------------------|
| March 28 | UNIVERSITY OF TORONTO JAZZ ENSEMBLE<br>PHIL NIMMONS, director<br>An evening of big band sounds<br>MacMillan Theatre<br>\$5/\$3 students, seniors                                | 8:00 pm                       |
| April 2  | THURSDAY NOON SERIES<br>Programme featuring student woodwind groups<br>Walter Hall  | 12:10 pm<br>FREE              |
| April 2  | UNIVERSITY OF TORONTO EARLY MUSIC ENSEMBLE<br>A Renaissance Tapestry: Works by DOWLAND,<br>HOLBORNE, PRAETORIUS and others<br>Walter Hall                                       | 8:00 pm \$3 General Admission |
| April 5  | UNIVERSITY OF TORONTO WIND SYMPHONY<br>STEPHEN CHENETTE, conductor<br>Works by GRAINGER, RODRIGUEZ, ROLFE,<br>POLGAR and RESPIGHI<br>MacMillan Theatre<br>\$3 General Admission | 3:00 pm                       |

UNIVERSITY OF TORONTO CONCERT CHOIR

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Friday, March 27, 1987

Vocal soloists and additional instrumentalists this evening

Christ lag in Todesbanden  
Cantata, BWV. 4

J.S. Bach

*Mary Ann Fujino, violin II*  
*Chia-Chien Chou, continuo*

Kyrie

Paul Patterson

*Chia-Chien Chou, piano*  
*Andrew Dittgen, percussion*

Chichester Psalms

Leonard Bernstein

*Susan Shantora, soprano*  
*Laura Schatz, alto*  
*Gregory Carpenter, tenor*  
*Mike Thomas, bass*  
*Gabe Taryan, percussion*

Gloria

Danny Friedman

*Rayanne Dupuis, soprano*

Night Music

Derek Holman

*Jane Thomson, soprano*  
*Leslie Findlay, alto*

Free as the Wind

Leo Marchildon

*Mark Ruhnke, bass*